

7-7-1967

Henri Temianka Correspondence; (horowitz)

Israel Horowitz

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Henri Temianka Correspondence; (horowitz)

Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, Israel Horowitz, July 7, 1967, culture, virtuosity in musical performance, violinist, chamber music, camaraderie, California Chamber Symphony, money, funds, concert tours, music recordings

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ISRAEL HOROWITZ

INTER-OFFICE COMMUNICATION

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44, 1st -

Date July 7, 1967

Copies:

To Mr. Harry Garfield-Universal City Studios

☐ Taft Schreiber

From Israel Horowitz

☐

Subject _____

☐

Dear Harry:

I have read Henri Temianka's letter and can say that, in principle, we're interested in his proposal. However, there are a few questions that need answering. Before I pose these questions, here is a little background on the current scene as regards chamber-sized orchestras, similar in certain ways to the California Chamber Symphony.

In our own case, we have made records with the Princeton Chamber Orchestra, somewhat smaller in size than the California group, but enlarged according to the needs of the repertoire. The Princeton unit does a fair amount of touring, but despite its frequent exposure to live audiences, sales of its records have been modest. Yet, the project made sense since the entire talent cost was underwritten by outside sources.

Another similar group, almost exactly similar in make-up to the California Symphony is the Philadelphia Chamber Orchestra. Organized only a year or so ago, it has a very extensive touring schedule and has what is reported as an ambitious recording program for RCA Victor. This is mentioned primarily to indicate that the California Chamber Symphony, whatever its ultimate potential, is not unique in its field as regards format and purpose.

To get back to Mr. Temianka's proposal, I think we would have to ask that he be more specific as regards "a firm commitment for the purchase of a large block of records," and "substantial contributions toward the cost of the recording sessions."

Perhaps even more important is an indication of the scope of the Chamber Symphony's concert activities. How many performances will they be giving, and what repertoire will they be presenting? Mr. Temianka will agree that the quality of a recording produced economically under the AFM symphonic formula is in most cases directly proportional to the degree the orchestra has the repertoire in hand, following frequent rehearsals and performances. Anything less than the very best would not serve their purpose, nor ours.

Perhaps Mr. Temianka can fill us in on the following points:

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1. Scope of the Symphony's planned activities over the next two years---concerts, repertoire, etc.
2. Does its deal with the AFM require payment to all 35 players for recording, despite the demands of the repertoire?
3. Specific extent to which backers are prepared to go in helping finance sessions and in the purchase of records.

If you would prefer, Harry, I could discuss these matters directly with Mr. Temianka. Please let me know.

Best regards,


Israel Horowitz

IH:sd